

Tim Nickodemus

Born in Mt. Angel, OR, 1980
Lives and works in Chicago, IL

Education

2011 M.F.A. University of Illinois at Chicago, Chicago, IL
2006 B.A. Portland State University, Portland, OR

Solo Exhibitions

2012 *Megatheria*. Alderman Exhibitions, Chicago, IL
2010 *Square Paintings*. Rainbo, Chicago, IL

Group Exhibitions

2013 *Hoochie Coochie Man*. Tracy Williams, Ltd., New York, NY
Artwork 6. Sullivan Galleries, Chicago IL
2012 *The Dragon is the Frame*. Gallery 400, Chicago, IL
Various Small Abstractions. D Gallery, Chicago, IL
2011 *UIC MFA Thesis Show*. University of Illinois at Chicago, Chicago, IL
2010 *Visual Arts Competition*. Union Civic & Arts Foundation, Chicago, IL
UIC MFA Gold. Next Fair, Art Chicago, Chicago, IL
2008 *Please Participate*. Timberland Regional Library, Olympia, WA
2006 *Melissa Basey, Courtenay Laird, and Tim Nickodemus*. White Gallery, Portland, OR
Big Drawings and Other Drawings. Burford Gallery, University of Iowa, Iowa City, IA
Print Zero Studios: Print Exchange #4. Sev Shoon Arts Center, Seattle, WA
Overlapping Lines. University of Ulsan, Ulsan, Korea
Tim Nickodemus and Jessica Eastburn. Food For Thought Gallery, Portland, OR
2005 *A Few Drawings By The Drawing Club*. MK Gallery, Portland, OR
Drawing Booth Projects. Food For Thought Gallery, Portland, OR
Art Scholarship Show. MK Gallery, Portland, OR

Professional

2013 Instructor, Advanced Topics in Drawing, University of Illinois at Chicago, Spring 2013
2012 Instructor, Drawing I, University of Illinois at Chicago, Fall 2012
Instructor, Research Studio I, School of the Art Institute of Chicago, Fall 2012
Instructor, Painting I, School of the Art Institute of Chicago, Fall 2012
Instructor, Drawing I, University of Illinois at Chicago, Spring 2012
Drawing Instructor, Marwen Center For The Arts, January 2012
Resident Teaching Artist, Prosser High School, Spring 2012
2011 Teaching Artist, Museum of Contemporary Art, Chicago, Winter 2011-present
Teaching Artist, Kinzie Elementary School, 2011-2012 School Year
Instructor, AD 102 Drawing I, University of Illinois at Chicago, Spring 2011
Instructor, AD 102 Drawing I, University of Illinois at Chicago, Fall 2010
Teaching Assistant, AD 304 Drawing, University of Illinois at Chicago, Spring 2010
2009 Teaching Assistant, AD 332 Painting, University of Illinois at Chicago, Fall 2009
Drawing and Painting Instructor, Oregon College of Art and Craft, Summer Session
2006-2009
Visiting Artist/ Drawing Workshop Instructor, University of California, Berkeley,
March 2009

2008 Visiting Artist/Drawing Instructor, Pacific Northwest College of Art, October 2008
Resident Artist, Minnesota Art Shanty Projects, January-February 2008
2007 Artistic Designer for "Wait, I Think My Eyes Were Closed," Southern Theater, July 2007
2006 Visiting Instructor, Northwest Film Center, August 2005



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NEW YORK

Tim Nickodemus: *Megatheria*

March 24 - April 23, 2012

Vacillating between messiness and the tight corners of narrative, Tim Nickodemus' paintings attempt to emulate the nuanced, often unconscious movements of performed exchange. As a communicator, Tim absorbs relationships, compressing elements into the gloppy moments, deadpan flatness and sinuousness that characterize his work. The paintings and drawings of *Megatheria* draw on both a series of deteriorating frescoes by Jacopo Pontorno in Certosa di Galluzzo, a Carthusian monastery south of Florence, and an encounter at Chicago's Field Museum with the skeleton of one of the largest mammals to ever to walk the earth, a species of elephant-sized prehistoric sloth known as megatherium. While seemingly disparate source material, these references summon an arch through time that allows an off kilter sense of entropy and convergence through gestural markers of age, texture and scale.



The exhibition will be accompanied by a two part publication. The first, a small book resembling the size of the notebook that the artist carried in his breast pocket around Italy, will act as a field guide providing an alternative mode for navigating the works in the gallery. This small issue will later find a place within a larger volume containing documentation and reflection from participants on the ideas and discourses that emerge over the course of the exhibition.

Tim Nickodemus (b. 1980, Mt. Angel, OR) lives and works in Chicago. He received his BA from Portland State University in 2006 and his MFA at University of Illinois at Chicago in 2011. His work has been included in group exhibitions in Portland, Seattle, Olympia, Iowa City, and Chicago. Nickodemus was a resident artist in 2008 at the Minnesota Art Shanty Projects. He is a teaching artist at Marwen, Chicago Public Schools and the Museum of Contemporary Art. In the fall of 2012, he will teach in the painting department at the School of the Art Institute of Chicago. He concurrently has work at D Gallery in Chicago. He also plays the drums.
Tim Nickodemus,

Charts, 2011, oil on canvas, 13 x 15 inches

ARTslant

Chicago

TRACY WILLIAMS, LTD.
NEW YORK

Megatheria

Tim Nickodemus

ALDERMAN EXHIBITIONS

1138 W Randolph Street, Chicago, IL 60607

March 24, 2012 - April 23, 2012

Tim Nickodemus: Megatheria

By Steve Ruiz

Tim Nickodemus' exhibition at Alderman Exhibitions, titled *Megatheria*, has put me in a bind. I enjoyed the show despite itself. This is perhaps the ultimate admission of arbitrary criticality, but run with me: I want to write about it (and here I am) not because any of the paintings held particular resonance as great art objects, but rather because of how they engaged my attention as a viewer.

A standard move in art is to elevate a common observation to the level of high consideration, framing this sight in a new artistic context and asking (demanding) an audience to consider an otherwise not-art thing as now-art. Depending on what it is being placed in this way and the degree to which the artist's hand is involved, this focus on context facilitates a certain kind of discussion which often cannot happen any other way. In this way, the gallery becomes both critical confessional (with admissions made in formalist puns) and citational material for artists and authors interested in the ways we imagine and re-imagine our material environment. Finally, for those who refuse to engage with this newly contextualized object according to its aesthetics (or who have lost faith in the validity of such an engagement), there is always the endless marveling at and practical discussion of the strategy itself.

There is remarkably little difference between those exhibitions which rest on the novelty of the artwork as expanding the borders of what is considered art.



Tim Nickodemus, *Archeology*, 2012, oil on canvas, 13" x 15"; Courtesy of the artist and Alderman Exhibitions

The question of high art, with a nod to fellow artist and ArtSlant writer Amelia Ishmael, whose *Black Thorns in the White Cube* addresses this directly, is a more interesting topic -- yet even this is marred in the authoritarian structures which, as temple architects and dealers of mana, distribute permission to engage with a work on the level of poetic meaning or spiritual reflection. There may be reasons for

these levels of removal between the everyday and the artistic, but they certainly have more to do with the manner of presentation and the attitude of the viewer -- her willingness to project the imagination -- than inherent qualities of the objects themselves. I have seen some of the most complex narratives expressed wordlessly in the re-arrangements of salt shakers, coffee creamer, forks, and knives.

Perhaps it is because I am a writer and like to tell stories, but I like best those artworks or installations which allow me to do exactly that without impugning what I come up with. When I expressed this to Geoffrey Todd Smith and Michael Rea at their exhibition *Sharks, Dicks, and Drugs* (where those words form the modal construction of dramas both absurd and deeply, deeply personal), pointing out how bar patrons were telling their own stories about the work, their response was an agreement. Gesturing to large print of a shark escaping a woman to devour a threatening half lob, Smith said something along the lines of, "we wanted to make work that people could talk about the way we talk about art that was meant to be talked about some other way."



Tim Nickodemus, *Corded*, 2012, oil on canvas, 13" x 15"; Courtesy of the artist and Alderman Exhibitions

Which brings me back to Nickodemus' Megatherium. The works are uniformly sized, show an unremarkable handling of paint, have a limited color range, and operate somewhere between flat abstract still-lives and landscapes. In them my imagination has a playground preserved, even strengthened, by the spurious nature of the references in the work: Tim's encounter with decaying frescoes and a second encounter with the reconstructed skeleton of a giant sloth. How do those connect? Your guess is as good as mine.

I propose that this is the point, however, as in both cases, here are things produced by an agreement between the imagination of what is possible and the material framework necessary to allow that imagination to cross into reality. The bones are not themselves a giant sloth, but they can be fit together to indicate one in a way which allows us to image what it might have been like. The fresco is falling apart, but we can fill in the gaps. We create what both is and isn't there and then believe in it. We are convinced of the invisible because we want to be.

—[Steve Ruiz](#)

READER

Where prehistoric sloths meet Pontormo frescoes

ELLY FISHMAN



Tim Nickodemus next to his paintings *Charts* and *Lean* (both 2011)

Last May, Tim Nickodemus visited the Certosa del Galluzzo, a Carthusian monastery outside Florence. While standing beneath the Jacopo da Pontormo frescoes painted on the walls of the monastery, Nickodemus was struck by the tactile qualities of the crumbling paintings. Similarly, last year he found himself in awe of the deteriorated skeleton of the Megatherium (a prehistoric elephant-sized ground sloth) at the Field Museum. These two striking and divergent images became Nickodemus's inspiration for his upcoming show at Alderman Exhibitions titled "Megatheria."

"Megatheria," which opens Saturday, March 24, is Nickodemus's attempt to capture his corporeal and cognitive reactions to the Pontormo frescoes and the Megatherium skeleton. "As a painter, I felt an affinity to the erosion of the two surfaces," he says. "My painting practice lands in an in-between place. A lot of my work has been tying together disparate sources. I like to think of the paintings as in translation." The paintings vary immensely. While some pieces are messy and haptic with thickly layered globs of paint, others are flat and more refined. Together they create a narrative, as each small canvas, based on the size of the human rib cage, represents part of Nickodemus's intimate, even isolated, interaction with the frescoes and Megatherium. "I've been thinking about why I've painted so many pieces from the same experiences," he says, "and I realized I'm trying to paint the same experience over and over. That mental space isn't locatable, so I continue to explore the experience and ask new questions about it."

Tags: [Alderman Exhibitions](#), [Tim Nickodemus](#), [Jacopo da Pontormo](#), [Megatherium](#), [Field Museum](#)